



INDIAN MUSIC AND THE WEST

GERRY FARRELL

Ex. 1.2



Ex. 1.3

Moderato

Modérato

2/4

B-flat

2/4

B-flat

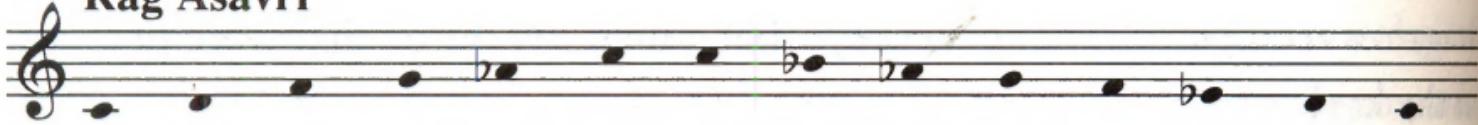
A musical score for piano, page 10. The top staff uses a treble clef, a key signature of one sharp, and a common time signature. It contains sixteenth-note patterns with grace notes and slurs, grouped by measure numbers 3 and 4. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. It contains eighth-note patterns. The score concludes with a repeat sign and the instruction "etc.".

Ex. 1.4



Ex. 1.5

Rāg Āsāvrī



Rāg Jaunpurī



Rāg Devgandhar



The musical score consists of two staves. The top staff is in treble clef, has a key signature of one sharp (F#), and a time signature of 2/4. It contains measures 2 through 4, starting with a rest followed by eighth-note pairs. The bottom staff is in bass clef, has a key signature of one flat (B-flat), and a time signature of 2/4. It contains measures 2 through 4, starting with a rest followed by eighth-note pairs.

This particular example is also of interest from the rhythmic point of view. Certain *tāls*, or rhythmic cycles, in Indian music, in particular *dādrā* (6 beats) and *kaharvā* (8 beats), are associated with lighter forms of vocal music:

Dādrā:

X		2				
1	2	3		4	5	6

Kaharvā:

X		2						
1	2	3	4		5	6	7	8

Moderato

The musical notation consists of two staves. The top staff is in treble clef, has a key signature of one flat, and is in common time (indicated by a '2' over a '4'). It contains six notes: the first note is a quarter note, followed by three eighth notes, and then another quarter note. Two curved arrows above the staff, each labeled with the number '3', indicate a three-beat cycle for the eighth-note group. The bottom staff is in bass clef, has a key signature of one sharp, and is also in common time. It contains four notes: a quarter note, followed by three eighth notes. A vertical bar line separates the measures from the tāl indicator below.

Dādrā Tāl:
X 1 2 3 | 4 5 6 |

R E K H T A H.

Shushāh myri bear,

Herodes,

S:



Pia.

Adagio.

S:



Fint.

Pianiss.

Fort.



Pia.

For.

Pia.

For.



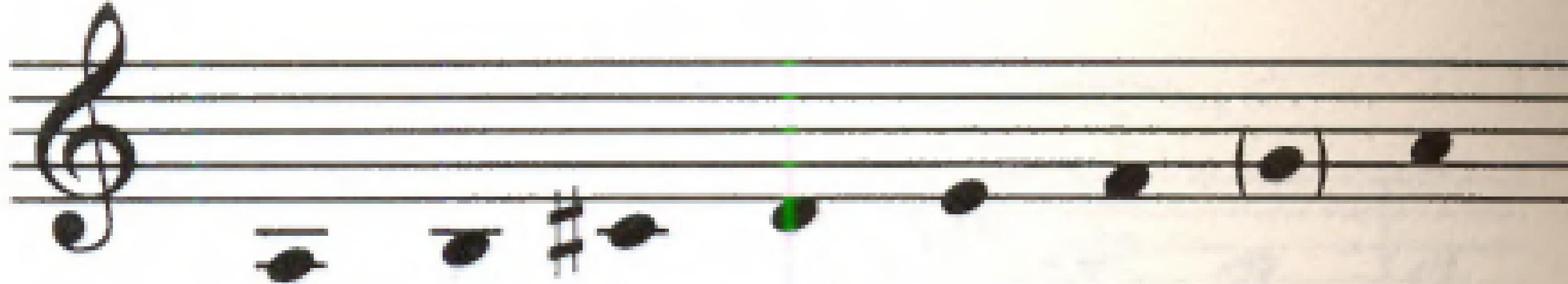
ff



:S:

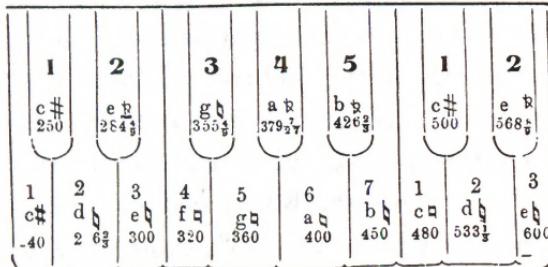


:S:



Tuning Method of the Philharmonic Society's Organ.

Pitch C is taken as first white-left centre of key-board. Black keys when mentioned below are distinguished by black type, as **3**.



From pitch C (1 left of centre) tune without beats :—

- 5 (§), 4 (§), 6 (§), 3 (§).
- From 5 — 7 (§).
- From 4 — 2 (§), **5** (§).
- From 6 — **1** (§).
- From 2 — **3** (§).
- From **5** — **2** (§).
- From **2** — **4** (§).

Guide to Ragas in Volume II Ragas of Hindustan.

Bagesri—1, 4 (ri **3**).

Adana Bahar—(with ri ♮) 4 ; (with ri ♯) 1.

Bhairav—(approx.) with ri, dha ♭ 2.

Scalē = 2, 3, 3, 4, 5, 7, 2, 2

(with ni ♭ (tartivra), ri, dha ♭, ga ♮) 6.

Bhairavi—6, 2 (2, 2, 4, **3**, 6, **5**, 1, 2).

Bhimpalasi—1.

Bhup—(with dha ♭) 4, **5** (**5**, 1, 2, 4, **3**, **5**).

(with dha ♮) **5** (**5**, 1, 2, 4, 5, **5**).

Bihag—**5**, **2** (ga is **3**).

Bilaval—**5** (dha is **3**) 4.

Desh—4.

Deshkar—1, 4 (4. **3**, 6, 1, 2, 4).

Dev Gandhar—2 (2, **2**, 4, **3**, 6, **5**, 1, or **1**, 2).

Dhanasri—1, 4 (ri ♭ is **3**).

Hamir—**5**, **2** (ga is **3**).

Hindol—**5**, **2** (**2** **3**, 6, 1, **2**).

Jivanpuri—6, 2, (ma is **3**).

Kamod. Yamankalyan.—same as Bihag.

Kanada—1.

Kafi—1, 4 (ri is **3**).

Kedar—**5** (dha is **3**).

Khamaj, Khambavati Malhar—same as Bilaval.

Lalit.—**5**, (ri is too low).

Malkans—6, ♭ (ma is **3**).

Marva—**5** (**5**, 7, 2, 3, **3**, 6, 5).

Megh Malhar—**5** (approx).

Miya Malhar—4.

Multani—2 (ma ♭ is too high).

Paraj—**2** approx. (**2**, 3, **3**, **4**, or 6, **5**, 7, 2, 2)

Puriya—**2** or **5** (ri is low).

Purvi—Same as Paraj.

Ramkali—**2** (see Bhairav).

Sankara—**5**, 1, **2** (ga is **3**), 4.

Sarang—**5**, 4.

Gaud Sarang—**2**.

Srirag—Same as Purvi (**2**, 3, **3**, 6, **5**, 7, 2, 2).

Todi—6, 2, 3, (all approx.)

Note: In the case of ga, ma, ni is the old ♭ (tivra).

■ in the case of ri, dha is the old ♮ (madhy or shuddh tivra).

■ in the case of ga, ma, ni, is the old ♭ (tartivra).

■ in the case of ri, dha is the old ♮ (tivra).

These changes have been introduced by the Universal Notation.

Figure 2.1. The precise measurement of intervals was a topic that preoccupied both Indian and Western musicologists in the late nineteenth and early twentieth centuries. This is a diagram of the tuning system of the Philharmonic Society of Western India's organ.

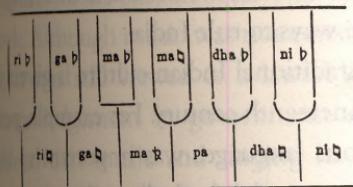
THE DOUBLE BOX HARMONIUM

AS TUNED FOR

Shrimant Appasaheb, Chief of Sangli.

THE BHAIKAVI PETI

The two outer stops.

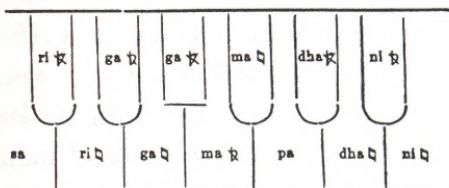


Comparative vibration numbers :—

sa 240, ri $\frac{b}{2}$ 270, ga $\frac{q}{2}$ 300, ma $\frac{k}{2}$ 320, pa 360
 ri $\frac{b}{2}$ 256, ga $\frac{b}{2}$ 288, ma $\frac{b}{2}$ 324, ma $\frac{q}{2}$ 337 $\frac{1}{2}$.
 dha $\frac{q}{2}$ 405, ni $\frac{q}{2}$ 450
 dha $\frac{b}{2}$ 384, ni $\frac{b}{2}$ 432

THE KAFI PETI

The three inner stops.



Comparative vibration numbers :—

a 240, ri $\frac{b}{2}$ 266 $\frac{1}{2}$, ga $\frac{q}{2}$ 300, ma $\frac{k}{2}$ 320,
 ri $\frac{k}{2}$ 248 $\frac{1}{2}$, ga $\frac{b}{2}$ 284 $\frac{1}{2}$, ga $\frac{q}{2}$ (red) 280,
 pa 360, dha $\frac{q}{2}$ 400, ni $\frac{q}{2}$ 450.
 ma $\frac{q}{2}$ 337 $\frac{1}{2}$, dha $\frac{k}{2}$ 373 $\frac{1}{2}$, ni $\frac{k}{2}$ 426 $\frac{2}{3}$

Tuning Method (without beats).

sa to pa $\frac{3}{2}$; sa to ga $\frac{q}{2}$; sa to ma $\frac{k}{2}$; sa to ga $\frac{b}{2}$,
 sa to dha $\frac{q}{2}$.
 pa to ri $\frac{b}{2}$; pa to ni $\frac{q}{2}$
 ma $\frac{k}{2}$ to ri $\frac{b}{2}$.
 ri $\frac{b}{2}$ to ma $\frac{q}{2}$; ri $\frac{b}{2}$ to dha $\frac{q}{2}$.
 ga $\frac{b}{2}$ to ni $\frac{b}{2}$.

Tuning Method (with out beats)

sa to pa $\frac{3}{2}$; sa to ga $\frac{q}{2}$; sa to dha $\frac{q}{2}$.
 sa to ma $\frac{k}{2}$; sa to ga $\frac{b}{2}$.
 pa to ni $\frac{q}{2}$; ni $\frac{q}{2}$ to ma $\frac{q}{2}$.
 ma $\frac{k}{2}$ to ri $\frac{b}{2}$; ma $\frac{k}{2}$ to ni $\frac{k}{2}$.
 ga $\frac{b}{2}$ to dha $\frac{q}{2}$; dha $\frac{q}{2}$ to ri $\frac{b}{2}$.

Figure 2.2. The tuning system for a double box harmonium belonging to Shrimant Appasaheb, Chief of Sangli, showing microtonal alterations for two Indian scale-types.

कट सा नि ध | प प नि ध प |
 कु दु र्ज यं त स्तु ० वि प
 म ग ग म ग | कट कट सा सा ::
 यं ० स य मा अ सात् ल तं ॥३२॥

शिखरणी।

जितोऽयोध्याभूपो विपुलवस्त्रालो बच्छन-
 स्त्रया हायद्रावादावनिपमदगर्वं प्रशमितं।
 तथा दिष्ठीग्रस्य प्रकृतिवलद्वे स्त्रगुहाता
 स्त्रसेनाभिर्यक्षा समरजयभूता विभवदा ॥३३॥

रागिणी वागीश्वरी।

म म म म ग | कट ग कट ग
 जि तो यो था भू ० यो वि यु
 म म प | म ग | कट कट कट सा |
 स व ल शा सी य ज ध न

peba du rja yañ, ta syá — dhi pa
 tyañ — svā ya mā tma sāt kri tañ. (32.)

(33.)

THOU hast beaten the mighty and Kubera-like-wealthy
 king of Oude, and bumbled the pride of the king of Hyderabad;
 and having routed the adherents of the Emperor by means of
 thy own forces, hast re-established thy supremacy over Delhi—a
 supremacy which has added much to thy wealth and glory.

RÁGINÍ BÁGÍŚVARÍ.

Ji to yo dhyá bbú — po bi pu
 la ba la s'k li ba hu dha na,

Ex.2.2 God Save the Queen

H				
M	C	C	D	C D E E F
L			B	

God save our
gra — cious Queen, Long live our

H				
M	E D C	D C	C C D E F	G G G
L		B		

no — ble Queen, God save the Queen. Send her vi-

H				
M	G F E	F F F	F E D	E F E D C
L				

o — ri — ous, Happy and glo — ri — ous, Long to reign

H				
M	E F G	A G F	E D	C
L				oo

O — ver us God save the Queen.

Ex. 3.1

R E K H T A H.

Dill ne danne leea re

Patan

Fill the Bowl, and let's be joyous.

Air VI.

Andantino

Soprano 1^{mo}: Fill the bowl, and let's be joyous, Time and Youth are

Soprano 2^{do}: Fill the bowl, and let's be joyous, Time and Youth are

Basso: Fill the bowl, and let's be joyous, Time and Youth are

Piano Forte: Andantino

filling, why should anxious care annoy us. what's the use of sighing.
 filling, why should anxious care annoy us. what's the use of sighing.
 filling, why should anxious care annoy us. what's the use of sighing.

N. B. The Music in the Major Key, has been added to this Air.

Hark the Song.

Slowly

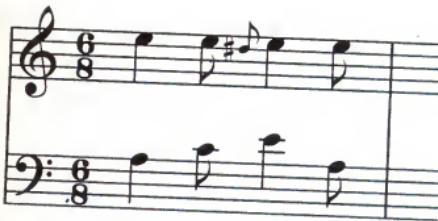
Melancholy

A musical score for a voice and piano. The score consists of four staves. The top two staves are for the piano, showing bass and treble clef staves with various dynamics like *ff*, *p*, and *mf*. The bottom two staves are for the voice. The lyrics are integrated into the vocal part. The first staff of the voice starts with "Hark! the song of the". The second staff continues with "moan--ing ves-per gale, Thro' the wild fern way--ing;". The third staff begins with "Bil-- lows tinged with the moon-beam clear, and pale, Scarce the beach are". The fourth staff concludes the phrase.

Hark! the song of the

moan--ing ves-per gale, Thro' the wild fern way--ing;

Bil-- lows tinged with the moon-beam clear, and pale, Scarce the beach are



Ex. 3.5

Andante espressivo

(From a Hindostani Melody)

Violinum in India.

* * Violino Solo ḡya alta



Figure 3.1. The heroic and loyal Indian soldier as portrayed in nineteenth-century popular song (British Music Hall Society.)

Kashmiri Song.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN

Moderato assai, con molto sentimento.

VOICE.

Piano

Pale hands I loved be...

side the Shali - mai, Where are you now? Who lies be -neath your spell?

cresc.

Gardens.

cresc.



The Temple Bells.

Words by
LAURENCE HOPE.

Music by
AMY WOODFORDE-FINDEN.

Allegretto.

PIANO.

The Temple bells are ring - ing, The

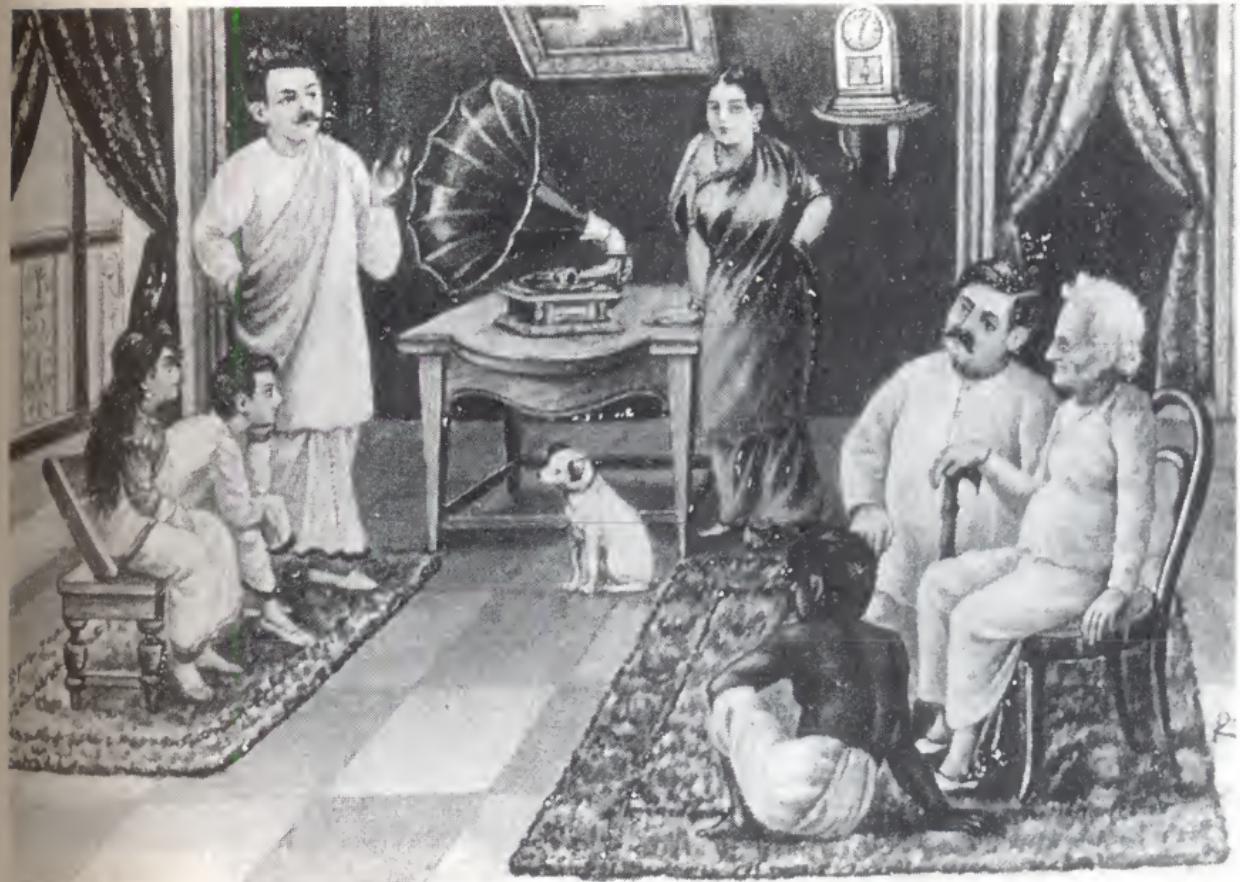


Plate 1. The marvels of the gramophone come to a middle-class Indian household. (EMI Music Archives, 1907.)



Plate 2. The goddess Sarasvati discovers a new medium of sound in the gramophone. (EMI Music Archives, 1906.)



Plate 3. The goddess Durgā uses the magical properties of the gramophone to subdue wild beasts. (EMI Music Archives, 1907.)

“GRAMOPHONE” IN THE COURT OF CHANGIER THE MAGNIF.

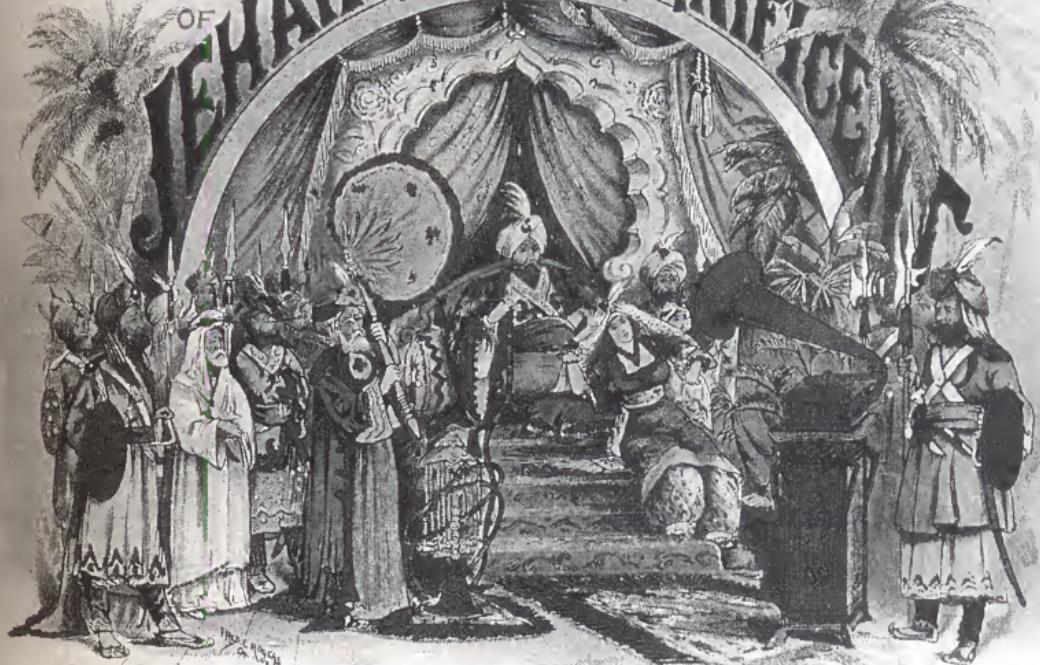


Plate 4. The gramophone travels in time—a suitable gift for a Moghul emperor. (EMI Music Archives, 1905.)



Plate 5. Dancing girls, the quintessential symbol of the sensual and mysterious East, emerge from the horn of a gramophone. (EMI Music Archives, 1907.)

Rag Khambāj, Tāl Ektāla

Āmār kara tomāra binā

♩ = 60 Andante

Ā-ma-r(a) ka-ra to_mā-r(a) bi - - nā - - la-ha go la-ha tu-
le. Ā-mār(a) ka-ra to - mā - r(a) bi - - nā.

U-thi-be bā-ji tan - tri tan - tri rā-ji Mo-ha-na an - gu-
le. Ā - ma - r(a) ka - ra to - mā - r(a) bi - - nā.

Ko - ma - la ta - ba ka - ma - la ka - re pa - ra - sa ka - ro pa - rā - na pa - re.

U-thi-be hi - yā gun - ja - rī - yā ta - ba sra - va - na mu - le

Ā - mā - r(a) ka - ra to - mā - r(a) bi - - nā. Ka - kha - na

su - khe ka - kha na - du - khe kān - di - be cha - hi to - mā - ri mu - khe

Cha - ra - nā pa - rhi ra - be ni ra - be ra - hi - be ja - be bhu - lo.

Ke - ho - nā jā - ne ki na - ba tā - - ne

Ex. 5.1 cont.

U - thi - be gī - ta shu - nya pā - - ne Ā - nan - de -
ra bā - ra - tā jā - be a nan - te - ra ku - le

D.C. al

Make me thy *vīnā*; lift me in thine arms. All the strings of my heart will break out at thy finger-touch. With thy tender hands touch my life, and my heart will murmur her secrets in thine ears. In happiness and in sorrow she will gaze on thy face, and cry; and shouldst thou neglect her she will remain silent at thy feet. None knows in what new strains her songs will rise up to the heavens and send a message of joy to the shore of the infinite.

MARCH ALONE! STAND ALONE!

Akla Chelo Re!

March Time

Chorus

1st Time

Even al-tho' none come when thou call up on them march a-lone! march! even al-tho'

2nd Time

Verse

march! Stand with courage, march with courage, Stand with courage, boldly step out lone! Al-tho'

none dare answer thy calling Tho' they turn their faces in fear,

turn their faces in fear, Yet open thy heart and cry out clear Truth, the Truth! tho' a-lone, Yet o

cry out, o cry the Truth, o cry out, o cry out, o cry the Truth, tho' a-

Chorus

lone thou stand a-lone, Even al-tho'

0-o even though all should leave thee,
Leave thee lone, to face the forest—
Lone, unlucky one, leave thee—!
0 break through the thickets of jungle, jaggy.
Break, with blood-reddened fe-et.
Tho' with blood-reddened fe-et! Still cleaving,
0 tread out, O tread out, still tread out thy tra-ek!
Still tread thy way, alone!

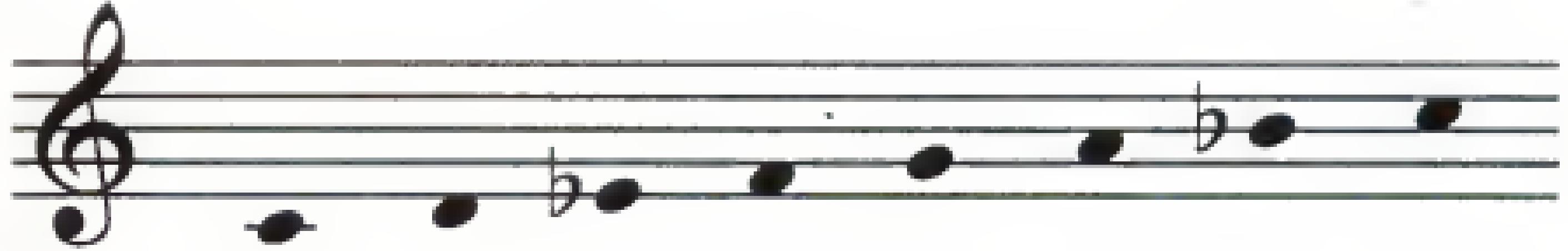
An-d whēn, in darkness and tempest,
Dōors are barred and lamps are hidden—
Lamps are darkened and hidden—
Lightening flash, wi' thunder crashing,
Strike and burn thy body,
Thy spirit shall fla-me withi-n,
Till spirit and body, a brazier, burning,
Shall light thy way, alone!

Refrain (with ' March ').

Det Segno

Refrain (with ' March ').





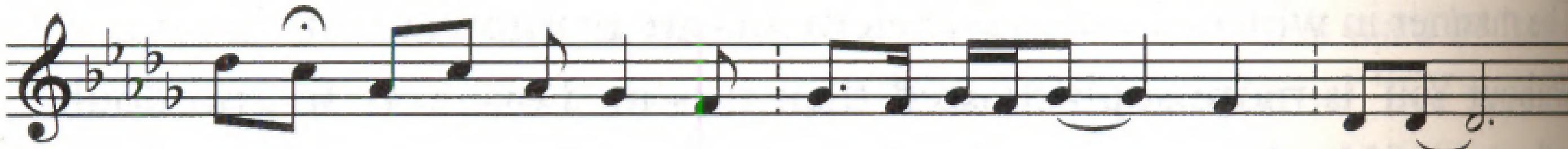
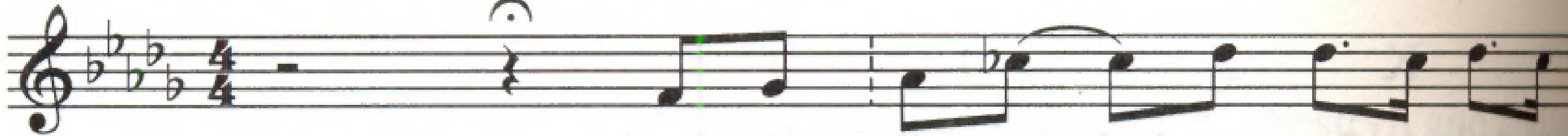
1 1 1 1 1 1 1 1 1

I was continually playing Indian music lessons which are called sargams the bases of different ragas. That's why around this time I couldn't help writing tunes like this which were based upon unusual scales. The best part for me was the instrumental solo in the middle which is in 5/4 time, the first of the strange rhythmic cycles I caught onto, 12,123,12,123.⁵⁰

The melodic material of this piece derives from the *Khamāj* and *Kāfi thāts* of North Indian music. Two *tāls* are employed: *tīntāl* (16 beats) and *jhāptāl* (10 beats):

	X		2		0		3														
<i>Tīntāl:</i>		1	2	3	4		5	6	7	8		9	10	11	12		13	14	15	16	
	X		2		0		3														
<i>Jhāptāl:</i>		1	2		3	4	5		6	7		8	9	10							

Ex. 6.3



Ex. 6.4

A musical staff in 4/4 time with a key signature of four flats. Above the staff, numbered counts from 1 to 16 are written, with 'X' at both ends. The notes correspond to these counts: count 1 has a quarter note; count 2 has a rest; count 5 has a green-highlighted eighth note; count 6 has a rest; count 9 has a quarter note; count 10 has a rest; count 14 has a quarter note; count 15 has a quarter note; count 16 has a half note; and counts 1 through 4 of the next measure have quarter notes. The lyrics "We were talk - ing etc." are written below the staff.

X 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 X
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 1 2 3 4

We were talk - ing etc.

Ex. 6.5

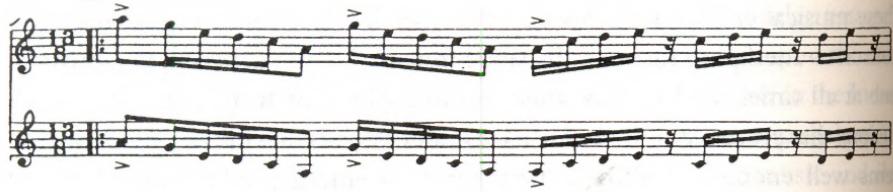
A musical staff in 4/4 time with a key signature of four flats. Above the staff, numbered counts from 1 to 16 are written. The notes correspond to these counts: count 1 has a rest; count 2 has a rest; count 5 has a green-highlighted eighth note; count 6 has a quarter note; count 7 has a quarter note; count 8 has a quarter note; count 9 has a quarter note; count 10 has a quarter note; count 11 has a half note; count 12 has a half note; count 13 has a half note; count 14 has a half note; count 15 has a half note; and count 16 has a half note. The lyrics "We were talk - ing _____ a etc." are written below the staff.

X 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

We were talk - ing _____ a etc.

Ex. 6.6

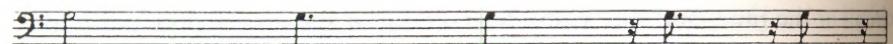
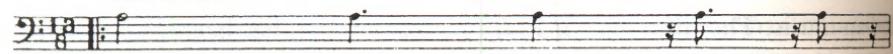
[E] Seven times



Enter 3rd time



Enter 3rd time



A handwritten musical score consisting of two systems of music. The top system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains five staves. The first three staves have a tempo marking of 120 BPM. The fourth staff begins with a bass clef and a key signature of one sharp (F#). The fifth staff begins with a bass clef and a key signature of one sharp (F#). The bottom system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains four staves. The first three staves have a tempo marking of 120 BPM. The fourth staff begins with a bass clef and a key signature of one sharp (F#). The music features various note heads, stems, and rests, with some notes having vertical strokes through them. Measures are separated by vertical bar lines, and repeat signs with dots are present in both systems.